

**How they fake it
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**Jean Parker on the
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Hollywood **studio** *Magazine*

60c FEBRUARY 1972



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Hollywood studio Magazine

VOLUME 6 NO. 10

FEBRUARY 1972

ON THE COVER - Rare, ultra glamour shot of Gene Tierney, 20th Century Fox super star who captured the attention of the movie world in "Laura". Today Miss Tierney is happily married and living in Houston, Texas returning to Hollywood only when a TV role appeals to her.

CONTENTS

TAKE IT FROM THE TOP5
Nancy Baltad

THE MANY LAUGHS OF A SCRIPT WRITER7
Teet Carle

JEAN PARKER ON THE COMBACK TRAIL9
Kirk Crivello

W. C. FIELDS - NAMES WERE HIS GAME11

MAN ABOUT TOWN14
Lee Graham covers Hollywood

HE COULDN'T BE SHOCKED17
A unique hobby ... Elmer Pasta

SCENE ... reviews of stage and screen18
Jack Ong

HOW THEY FAKE IT IN THE MOVIES20
A story of special effects and how it is done

CINEMA'S FAMED ANIMAL STARS22
A pictorial series by Raymond Lee

THE FACE IS FAMILIAR35
A continuing feature by Jess L. Hoaglin

DOWN MEMORY LANE36
Where yesteryears stars are today

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Zelda Cini is on vacation and will return next month with her own inimitable coverage of the entertainment world.

Take it from the top

News notes on the Hollywood scene

Oscar promoters beware

Promoters of Academy Award nominations have been placed on notice by the Board of Governors of the Academy of Motion Picture Arts and Sciences that "outright, excessive and vulgar solicitation of votes" may make it necessary to "consider proposals for disqualification of films or individuals." They add, "It is not the deception but the dignity of the Academy that is our concern." ***

Business looks good

Better pictures with more money for making them is the forecast for '72 from 20th Century Fox, according to Elmo Williams, production vice president. A budget of \$40 million last year was earmarked for 15 to 20 productions; this year they'll aim for 15 pics with the same amount of money. Big money maker for Fox last year was "The French Connection," which is reported to have grossed about \$10 million and is expected to bring in up to \$20 million. ***

New Pasadena theatre group

Legitimate theater came back to Pasadena with the opening of the Theatre Co., a new community theater group in the Old Pasadena Art Museum, now called Pacificulture Center. First production was G. B. Shaw's "Arms and the Man," directed by Michael S. DeMaree.

A nostalgic moment occurred last month when Maria Cole Devore donated a collection of Nat King Cole's personal memorabilia to USC's Doheny Library. Included were gold records, scrapbooks, musical arrangements, photos, and correspondence. ***

Magic Mountain face lift

A \$5 million facelifting is underway at Magic Mountain, now owned exclusively by Newhall Land and Farming. The park will be closed for three months while work is underway. ***

It's a first

Non-writers who have been helpful to writers will receive honors for the first time this year when the Writers Guild holds its 24th annual awards on March 22 at the Beverly Hilton Hotel. Also, the event will be minus its usual show. Don't grieve, though. Next year's show promises to be better than ever. ***

All time high record

Plaudits for "Will Rogers' U.S.A.," which broke the all-time high record at Mark Taper Forum with \$31,476 for eight performances and played to a full house for the entire run. ***

Annual arthritis telethon

Jane Wyman, campaign chairman for the Arthritis Foundation, hosts her fourth annual telethon on February 5-6 over KTLA. Jack Rourke, who has been named as producer, will also serve as anchorman for Gene Raymond, who will emcee for the ninth consecutive year. This year marks the 17th annual telethon for the foundation. ***

KCET's film festival

"Jules and Jim," starring Jeanne Moreau and Oskar Werner, led off the "Film Festival" series, launched January 14 on KCET. The collection of 26 film classics will be presented on 26 consecutive Friday evenings on more than 200 member stations of the non-commercial Public Broadcasting Service network through a grant from Xerox Corporation. The series will conclude on July 7 with "Los Olvidados" ("The Forgotten Ones"), directed by Luis Bunuel in 1951. Charles Champlin, entertainment editor of the Los Angeles Times, will emcee. ***

Changes

New director of special projects for the Academy of Motion Picture Arts and Sciences is Phillip Chamberlin, noted film scholar, teacher and

administrator. Chamberlin was the head of Art Museum Education and Curator of Motion Pictures of the Los Angeles County Museum of Art. ***

Radio & baseball—his career

It's country music time for L.A. Dodgers pitcher Don Sutton, who has joined Radio Station KBBQ as a disc jockey. His program will air Saturdays and Sundays from 2 to 7 p.m., according to Bob Kingsley, program director. Sutton will return to baseball when the season opens, but plans to follow his days in baseball with a career in radio and television. ***

Film festivals

Film festivals are in the foreground as entry deadlines draw near for two different events. The U.S. Industrial Film Festival says that entries for their 5th annual awards competition should reach festival headquarters prior to March 1. Entry forms and a brochure describing the festival may be obtained by writing the U.S. Industrial Film Festival, Suite 825, 39 S. LaSalle St., Chicago 60603.

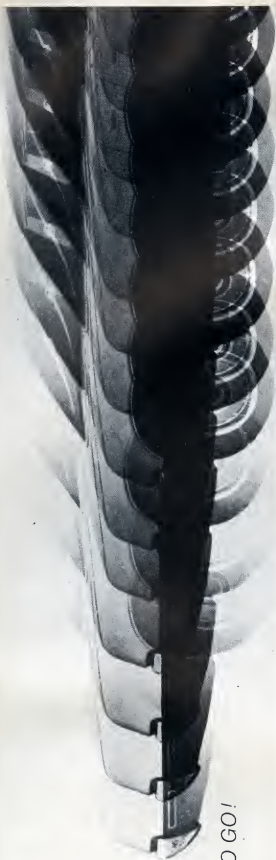
Closing date for submissions for Movies On A Shoestring, the Rochester International Amateur Film Festival, will be March 18. Information and application forms for the 14th annual show may be had by writing Movies On A Shoestring, P.O. Box 7604, Rochester, New York 14622.

*

A slightly different type of festival



Ephraim Zimbalist looks on as Girls Friday of Show Business president, Jaque Hansen presents a \$1112 check to Cheryl Crane, left, on behalf of Crippled Children's Society. This money will provide reconstructive jaw surgery to a young girl who was born with 24 extra teeth.



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set for March 5 to 10 is the first International Market of Television by Cable, MICAB to be held in conjunction with the International Market for Videocassette and Videorecord Programs and Equipment (VIDCA) in the new Palais des Festivals et des Congress in Cannes. To be held simultaneously with VIDCA is the First International Cable Television Market in the Festival and Congress Palace of Cannes. ***

CBS publications div. grow

The new CBS publications division has acquired the Bond Publishing Co. ("Road and Track") and Parkhurst Publishing Co. ("Cycle World"), according to Ross D. Sackett, president of the CBS education and publishing group. The publications division will also encompass Popular Library, publisher of paperback books; "Field and Stream" magazine; and special interest annuals published by Holt, Rinehart & Winston, Inc., a CBS subsidiary. ***

Encourages Blacks

A helping hand was offered by Charles Hack of Universal Studios when he addressed a group at the Watts Job Clearing House. He encouraged blacks who wish to become involved in the film industry to become involved in training programs and suggested they contact the Motion Picture Association. Sounds like practical advice. ***

A challenge

We know the Vietnam War has become increasingly unpopular, but is that any reason to forget our boys overseas? This, apparently, is what is happening in Hollywood, according to James Sheldon, assistant director of USO overseas shows. Sheldon said it has become increasingly difficult to enlist the talents of name actors for overseas tours. Some stars, according to Sheldon, complain because they don't get enough publicity from the tours. Anyone care to prove he's wrong?

Boasting a royal blue cover, with an autograph in gold leaf, the latest entry in books on movie greats is Frank Moshier's THE FILMS OF ALICE FAYE.

Frank, formerly of Florida, served four years in the Navy, and has been teaching for ten years at schools in San Francisco. His Faye memorabilia collection is second to none, and his knowledge of her films is assured by his private movie collection. He dislikes the term "fan," preferring to think of himself as devoted to what he feels represents, "the screen's foremost entertainer." His excellent book has 250 pictures of Alice, including rare stills, and certainly represents a work of love.

He tries hard to be objective, going so far in one instance as to state that the film "The Gang's All Here" is never revived in theaters. However, a month ago, "The Gang's All Here" was

Continued on Page 40



PIONEERS OF THE YEAR - At the 33rd Anniversary Dinner of The Foundation of Motion Picture Pioneers in New York City recently 600 guests paid tribute to the 1971 "Motion Picture Pioneers of the Year." (Left to right) Here film producer M. J. Frankovich stands beside one of the winners, Samuel Z. Arkoff, chairman of the board of American International Pictures. James H. Nicholson, president of American International, the other honoree, smiles as Charles A. Alicote completes presentation of the plaques. Alicote is president of The Foundation. Sherrill C. Corwin (extreme right), president of Variety Clubs International, made the presentation speech to Nicholson and Arkoff, "Motion Picture Pioneers of the Year" for 1971.

The many laughs of a script writer

By Teet Carle



HERE'S COMEDY NOSTALGIA — Mac Benoff (center) is shown with some of the comedy stars for whom he wrote radio and TV material. That's a lot of laugh talent in one group. Of course the chaps are George Jessel, George Burns, Eddie Cantor and Jack Benny.

† Among the many changes on the Hollywood scene in the past few years is the emergence into the spotlight of the screen writer. Where heretofore only the producers and directors joined actors for curtain calls, now the screen writers, too, are taking bows.

It's the age of relevance. The public, at last, has become aware that the glamour guys (actors, directors, producers) start with something called a script. Now, when a movie is good, ticket buyers want the writer to step up front.

So, as the limelight moves to the scripter, one of a strange breed stands up to be counted. Once, the writer actually preferred to communicate exclusively with other scribes, establishing a rhapsodical, madcap world for himself.

Rarely did the "plot guy" allow anyone inside his world to observe or chronicle what he said or did, even though a hilarious play and movie titled "Boy Meets Girl," put the microscope onto a pair of screen scripters.

Mac Benoff is an excellent specimen of the breed. Because he wrote the screenplay for Stanley Kramer's "Bless the Beasts and Children," he has been pulled out of the comforts of his office at home by inquisitive folks.

Inasmuch as the movie is controversial, many people are curious about the man who wrote it. The story concerns some youngsters who attempt to thwart an organized hunt group from exterminating a buffalo herd. It probes motives and explores

man's behavior toward his fellow men.

Benoff, one of today's top comedy writers for television, toiled at major studios during the years when most writers lived in anonymity. He went to work in a studio in the early 1940s. It has been 23 years between his "Bless the Beasts and Children" and his previous script for a movie. In the interim, Benoff has written scores of television shows and a few plays.

The way he returned to movie writing is highly interesting. He explains, "I read that Stanley Kramer had bought the novel, 'Bless the Beasts and Children,' which I had liked. In blissful ignorance of today's mode of maneuvering, I telephoned Kramer and talked spiritedly about how the story might emerge on the screen.

He said, 'Working on the project might interest you, at that. But I couldn't make a deal with you. You have no agent.' I told him, 'You be my agent,' and the deal was set.

That, of course, is a far cry from the ways of operating during the days of the movie factory. Then, an agent got each client a 9 to 5 job in a studio.

For better or for worse, the old days had charm and bushels of laughs, Benoff admits. To begin with, writers classified all studios as one would rate restaurants today.

"The ratings pertained to everything but the quality of product," he says. "Warners had tennis courts, Paramount great secretaries in the steno pool, Metro grand offices, Fox a pleasant atmosphere and plush commissary, and Columbia had Harry Cohn, who was difficult to work for



STANLEY KRAMER (center) walks with the six boy stars in his movie, "Bless the Beasts and Children" for which Mac Benoff wrote the script. The youths are: Miles Chapin, Bob Kramer, Barry Robins, Marc Chanian, Nill Mummy and Darel Glaser.

but gave writers great freedom."

He tells of being in a car pool of six writers, including Frank Cavett and William Faulkner, who worked at Warners. "Our collective earnings amounted to \$15,000 a week but each morning all this talent squeezed into one auto and began concentrating on the most pressing problem of the day — making it to the studio before 9 o'clock. At Warners, the timeclock was King.

At the end of each day, we writers had to line up and tramp through the clocking office so a guard could mark our time of departure as he had recorded the moment we checked in."

At RKO Studios, Benoff got involved in a writing situation that the Marx Brothers could have used in any of their movies.

He was assigned to rewrite a script for a movie, "The Girl Rush," which at the last minute was shifted next door to Paramount for production and release. Unknown to Benoff, the writer whose script he was revamping was a personal friend of the director. The original writer was opposed to having his brain child altered.

"Each day I would rush my pages to the director and get a glowing 'good job' reaction, then speed back to turn out some more, while my lines presumably were being spoken on sound stages which I had no time to visit," says Benoff. "The first writer was secretly getting my rewrite and restoring them to his own version. I never knew until it was all over that I'd been sweating for naught".

Benoff had come to Hollywood

from New York where he had created and written the popular radio show, "Duffy's Tavern." A week after he arrived in our Bagdad of Ballyhoo, he was signed to a six months' contract by Paramount. The thin young man of 27 years was given an office and a secretary and told he would be receiving an assignment soon.

But after weeks of doing nothing, he went looking for action and found his way into the office of producer Ed Leshin. What he got was a shocking fill-in turmoil, as it then existed in the movie industry. Leshin recommended that the young writer go play golf until the waters settled. Someone was sure to contact him.

By contract-renewal time, Benoff had become a low handicap golfer. But he still had no screen credit and again he went looking. The studio had bought rights to the title, "Duffy's Tavern", so Benoff quickly assembled a good story line from some of his radio scripts and found an interested producer.

The producer and Benoff ultimately were summoned, with story editor William Dozier, to the office of Buddy De Sylva, then the studio's production head. As they strode across the carpet of De Sylva's long office to discuss their idea, De Sylva looked up and said, "NO!" Dozier and the producer did an about-face and hurried toward the door. Benoff stood alone.

"When the others realized I wasn't with them, they came back and grabbed onto me as I was starting to argue," Benoff recalls. "Dozier glared at me. I got the message. I walked with them. I kept on going after we got to their offices. I went back to the golf course, where I stayed until my contract ended."

Soon he was "elsewhere," at a studio where he was put on a project that had been ordered expedited "right from the front office." He began to work so hard on this first chance at screen credit that he did not notice the changes that were taking place.

"Offices all around mine gradually became just empty rooms," he says. "I began to miss the usual noises in the building. Then one day I realized nobody had been bringing me my

Continued on Page 19

THE CAMPERS are watching the hunters slaughter the buffalo. From left to right, Bill Mummy, Bob Kramer, Darel Glaser, Miles Chapin, Barry Robins and Marc Vahanian in the Columbia Pictures presentation of Stanley Kramer's production of "Bless the Beasts & Children."



By Kirk Crivello

† It was, she remembers wistfully, "like a fairy tale come true," barely into her teens in 1932 when she started at MGM — Jean Parker was a very young Cinderella, far more excited about the ball she was having than about any Prince Charming... though surely he, too, would appear on the scene before the clock struck midnight on her career!

She didn't even think about time, ticking away in the next two decades as she faced the cameras with "just about every star I had idolized"... particularly such great ones as the Barrymores, Gary Cooper, Marion Davies, Katherine Hepburn, Charles Boyer and Robert Donat — all whom she remembers fondly in her warmest memories of those vanished yester-years.

No Cinderella of any age ever arrived in a more golden coach drawn by more spirited prancing horses! Today, busy, Jean Parker has little time or inclination for daydreaming about the dozens of films she headlined or the thousands of fan letters and gifts she once received.

But join her, as we did, on a sunny Thursday afternoon in her lovely home in Eagle Rock, near where it all started, Pasadena, and her face lights up with the same youthful radiance as she talks of her past glories. Born Mae Green on August 11, her actual birthplace, she explains, was Butte, Montana. "I thought Deer Lodge sounded more romantic for my



JEAN PARKER TODAY — about to resume her film career which started as a teen-ager during Hollywood's golden age at MGM.

JEAN PARKER

*teen-age actress
on the comeback trail*

studio biography." She was discovered by Ida Koverman, secretary to Louis B. Mayer, when her photo appeared in the LA Times as 1st prize winner of an art poster exhibit while attending Pasadena High School.

"MGM," Jean Parker recalls, "put me in a Jean Harlow dress and curled my hair for my screen test." There were featured roles in *DIVORCE IN THE FAMILY*, *SECRET OF MADAME BLANCHE*, *MADE ON BROADWAY*, and a showy role with Lionel Barrymore in *RASPUTIN AND THE EMPRESS*. She was loaned to Columbia for Frank Capra's *LADY FOR A DAY* and *WHAT PRICE INNOCENCE*; to RKO for George



JEAN PARKER YESTERDAY – as she appeared in 1934 opposite Charles Boyer in Fox production, “Caravan.”

Cukor's production of the Louisa May Alcott classic, *LITTLE WOMEN*. The hand-picked cast from Hepburn to Jean's "Beth," performed flawlessly. *LITTLE WOMEN* won three Academy Award nominations; then to Paramount as a "livin'-in girl" with George Raft in *LIMEHOUSE BLUES* – "I didn't even know what the term, 'livin'-in' meant."

In each picture there was a little more confidence, a little more mastery. However, what was to have been her first official starring picture, *SEQUOIA* – was more noted for its beautiful scenery than Jean's performance. MGM kept her busy churning out programmers: *A WICKED WOMAN*, *MURDER IN THE FLEET* as Robert Taylor's first leading lady and *HAVE A HEART*, one of her best early

performances, as a crippled girl opposite James Dunn. Director Erik Charell wanted to borrow her for *CARAVAN*, but MGM refused. Jean fought; she was desperate to do it. And did. As the gypsy girl in love with Charles Boyer, she over-shadowed "countess" Loretta Young. The peak of her early film career was approaching.

She left for England and Rene' Clair's *THE GHOST GOES WEST* ('36) with Robert Donat as the ghost accompanying the castle being removed brick by brick to the US by millionaire Eugene Palette, and daughter Jean. Rumors persisted that she had fallen madly in love with the then-married Donat. It was a friendship to last until his death in '58. Also, during this British location, she became a close

friend of Vivien Leigh and the two spent many weekends shopping in Paris.

Next was Paramount's *THE TEXAS RANGERS* with Fred MacMurray, a good Western directed by King Vidor. An unfortunate move to Columbia resulted in strictly B-picture stuff: *PENITENTIARY*, *ROMANCE OF THE REDWOODS*, *PARENTS ON TRAIL* ('39). David O. Selznick tested Jean for *GONE WITH THE WIND*, and for a time, she ran a close second to Olivia de Havilland to play Melanie.

At Paramount, the prolific Pine-Thomas unit chose Jean as their current redhead favorite (Rhonda Fleming, Arleen Whelan and Arlene Dahl would be others) for *POWER DIVE*, *FLYING BLIND*, *NO HANDS ON THE CLOCK*, *TORPEDO BOAT*, *I LIVE ON DANGER*, *WRECKING CREW*, *ALASKA HIGHWAY*, *MINESWEEPER*, *HIGH EXPLOSIVE*, *THE NAVY WAY*. The P-T productions weren't strong on plotting or dialogue, and the action was only fair in most – the major factor, I think, was the interesting casting of familiar names.

Jean thought it essential to have some theatre experience if she wanted to stay in the business, and went to New York to do stage work, announcing that she was quitting films. "This was the adult phase of my career and these years were the happiest of my life," she said. She toured, to rave notices, in "*CANDLE LIGHT*," "*DREAM GIRL*," "*RAIN*" and "*BORN YESTERDAY*"; Broadway hailed her brilliant performance in "*LOCO*," and the 1946 revival of "*BURLESQUE*."

Hence, she returned to the screen with greater assurance as the dance-hall queen friend of Gregory Peck in Henry King's *THE GUNFIGHTER* for 20th Century-Fox and as the girl of condemned killer Edward G. Robinson in *BLACK TUESDAY* ('54). And then very quietly she married and dropped out. And she has enjoyed the role of mother. Her son, and only child, Robert Lowery, Jr., now 19 and is now attending Santa Barbara University.

Jean took a vacation from her career "just being a mother and loving it." She has said: "Part of my absence from films and the theatre was to give Robert a feeling of security after my divorce." But she also discovered she enjoyed domesticity. "I love to cook and was cooking all the time."

She was always a pleasure to watch and hear and was never quite like anyone else. She never quite achieved the mystic status of superstar, maybe this time she will, because Jean Parker is where we all want her – back in the acting groove. ***



The man who was fascinated by names

W. C. Fields shoulders a golf club as he poses in the greener parts of that 7½ acre ranch house he owned in Encino.

By Teet Carle

† W. C. Fields died on Christmas day, 1946, a full quarter of a century ago. He was sixty-seven years old.

Nearly every Christmas since, I have remembered him. He was the first motion picture celebrity I had ever spoken with, and it was on a make-believe porch in Western San Fernando Valley. I sat with him for a couple of hours on a warm September afternoon, chuckling about the strange names of places surrounding him.

It was my first day as an employee inside a movie studio, the beginning of what was to become a 40-year career as a studio publicist. That was 1927. Fields was 48 years old and he never, so far as I know, looked more grizzled than he did then.

I remember going home that Monday evening and reporting to my wife on my first day in cinematic press agency by saying, "You can't guess where I spent the afternoon. In a place called Calabasas."

When she said she didn't believe there was such a place, I said "Neither did W. C. Fields, although he was right there."

She asked how Fields was as a person. I said, "He loves crazy names."

San Fernando Valley delighted him that day.

I had landed a job in publicity at Paramount, moving to glamor city from publicizing sports activities at U.S.C.

When I reported for work the first Monday in September, I was told to spend the morning reading the silent movie script (scenarios, they called them) of a comedy which eventually was titled "Two Flaming Youths." The studio had brought Fields West to team with Chester Conklin in his first Hollywood-produced film.

He had already made "Sally of the Sawdust" (film version of his Broadway play, "Poppy") with Carol Dempster, D. W. Griffith directing, and four other silent comedies—"So's Your Old Man," "Running Wild" and "The Old Army Game" at Paramount's Long Island plant.

None had been financial successes. However, Fields and Conklin were expected to equal the popularity of Paramount's other comedy duo, Wallace Beery and Raymond Hatton.

But "Two Flaming Youths" was disappointing and Paramount lent the team to the Christy Brothers for another dud, "Tillie's Punctured Romance."

Paramount dropped Fields' contract until talkies won him a following in a series of Sennett Shorts.

He returned to Paramount for a sequence in "If I Had a Million," with Alison Skipworth, a picture I was assigned to handle. From that time on, I worked frequently with Fields' films, such as "International House," "Million Dollar Legs," "Mississippi" and "Fools For Luck."

But no space of time with Fields ever matched our initial contact. By lunch time, I had gone through the script, had

W. C. Fields at the gates of his home in Encino where he spent some of the happiest years of his life.



hopped into a studio car, headed for location to meet the cast and been told to sit down with Fields and get material for an in-depth biography. (Incredibly, the studio had only a 600-word summary of his life and career.)

Shooting was at Paramount Ranch, then located in Calabasas. I barged in on the working unit and introduced myself to the director, John Watters. I met Conklin and the juvenile leads. The girl, the pet of all publicists, was Mary Brian; the hero was Jack Luden, from the coughdrop family. I told the assistant director I had to talk with Fields and he practically fell into my arms.

A mix-up had given hours of idleness to Fields before he was to work in the last shot of the day. There was no time to drive him home and back, no lush place to park him. The assistant feared the star would grow bored and restless. He told me to hustle to where Fields sat on a wooden porch all alone, and keep his attention from the fact he wasn't needed for scenes.

I realized later that it was my nickname, Teet, that really won the day for me. He savored the sound of the silly name and I explained my real name is Cecil, which I disliked. He countered by reporting that his genuine name was William Claude Dukinfield and that his folks had persisted in calling him Claude. That name irritated him and he had been saved by the nickname of "Whitey."

Then he began chortling about San Fernando Valley names. He was delighted that he was in Calabasas, just beyond Agoura. He insisted he had bought some kumquats and rutabagas there. Just across the mountains was Malibu which lead to Point Mugu.

Teaming of W. C. Fields and Mae West in several pictures could be classed as almost sheer genius. Today, these pictures are being revived to the delight of audiences.



Typical of the roles which made W. C. Fields popular is this photo of him in costume for a period picture.

He recited a string of other names that had intrigued him: Simi, Pacoima, Tujunga, Winnetka, Sylmar, Canoga Park, Reseda, Tarzana. Then there was Encino where, when he bought himself a home, he wound up owning a 7½-acre ranch just south of Ventura boulevard off White Oaks.

It was difficult getting him off the name bit, even though I was enraptured by his recounting of names of real people and places that fascinated him. There was a woman named Mrs. Mucklex and an undertaker, Chester Snively, he said.

In subsequent pictures, I was to learn other names.

Among those I remember are Cuthbert J. Twilling, Hermissilo Brunch, Larson E. Whipsnade, Felton J. Satchelstorm, Curtis I. Bascome, Dr. Otis Guelpe, Sneed Hearn, Figley E. Whiteside, the law firm of Posthewhistle and Smunn. They became characters in his films. He himself used such pen names as Charles Bagle, Otis Criblesobie, and Mahatma Kane

Jeeves for stories he sold to studios.

Fields had, of course, been a juggling star in vaudeville with a patter for use during his trickery.

He told me that he always got great laughs from throwing out allusions to certain towns such as Punxsatawney, Scituate, Woosocket, Canarsie, Manayunk and Kennebunksport. His word fascination extended beyond names to whatever he could cull from a small pocket dictionary which he carried at all times.

That one afternoon I collected a pad full of human interest items. Now and then there was a "tall tale" like how he got his bulbous red nose. "My favorite appetizer is the martini and my favorite bartender had a theory that an olive should be frozen before plunking it into the juice," he told me. "Everytime I drained a glass, the frozen olive stuck to my nose and thousands of frost-bites made my nose rosy."

He did give me another version, which



Two famous profiles are matched up in this classic photo of W. C. Fields and his close friend, John Barrymore.

Fields contended that a constant cold in the throat and nose gave him that remarkable voice that was so popular with imitators. When one has to scrounge for goodies and staples, conflicts arise and fisticuffs break out.

"My nose was forever dripping and sniffling, red and tender," he said that day. "It became chronically reddened by being socked so many thousands of times."

I'll always believe that Fields was responsible for my making it in publicity. He gave me so much about his life that I was able to turn in a 2500-word biography on him. This so amazed the department editor he told the publicity director I had "made good" instantly. Originally, I had been given two months to dig it or scoot.

There's no room to dip into all those stories. But one will illustrate. Fields told how he and a pal worked out a scheme to rob Chinese laundry shops. The Chinese worked back of a partition, leaving the counter and money drawer unattended. Whenever the door opened, a cow bell suspended from the top sill clanged, and the proprietor raced in to wait on the customer.

The two lads overcame that obstacle. One would stand in the middle of the street car tracks, waving at the oncoming car. The motorman, highly irate clanged his foot-bell. During the din, the other juvenile robber would open the door of the store and that bell could never be heard. Within seconds, the youth had the money and was out of the store. The boy stepped off the tracks.

Clever fellow, this W. C. Fields, even as an urchin. ***

was probably closer to the truth. He had run away from home in Philadelphia at 11 and became a juvenile hobo, sleeping in sheds, cellars, even caves. He was perpetually cold during every winter. He told me he was always chilled to the bone when he woke up and he had learned to lean his back against a wooden structure, or fence, because wood retains the sun's heat.

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The Bar Mitzvah Gang

"IVAN MARKOTA, actor-drama coach, and Michael L. Oscar are in pre-production for their general release comedy film, "The Bar Mitzvah Gang — a Jewish Motorcycle Picture."

Dean Jones Stars in "Chateau Bon Vivant"

Dean Jones has been signed by executive producer Ron Miller to star in Walt Disney Productions' "Chateau Bon Vivant," tentative title of a winter comedy directed by Norman Tokar. It is Jones' eighth stellar film role for the studio. Nancy Olson, Keenan Wynn and Harry Morgan co-star.

Connie Stevens Stars

Connie Stevens has been signed by executive producer Douglas S. Cramer to star in "Call Me Mom," an ABC-TV Movie Of The Week at Screen Gems, it is announced by Leonard Goldberg, vice-president in charge of Screen Gems production.

Di Muro is Acting Head of Universal Law Dept.

Joseph Di Muro, senior attorney of Universal Studios, has been named acting head of Universal's law department, succeeding Herbert Stern, who was named to a new MCA position, it was announced by Lew R. Wasserman, president of MCA Inc.



■— Frances Langford & Bob Hope at the Century Plaza black-tie dinner on evening of Hope's 21st departure for war zone entertainment.



■— Anniversary celebrations, for Maria & William Ballard, married exactly one month; and Stuart Martin and his bride of 25 years, Angela Greene, with host and hostess Valerie and Nat Dumont, at Cave des Roys party in L.A.

Lee Graham's MAN ABOUT TOWN

† As we enter the second month of 1972, it might be good to recap some of the hectic holidays. Agnes Moorehead got the season off to a festive start with her annual Christmas party which just happens to serve as a birthday celebration since Agnes was born on December 6. Talented David Jones decorated her Italian villa in Beverly Hills and garlands of Christmas greens, apples and red poinsettias hanging from the high beams of the ceiling in a tent like effect.

Santa Claus escorted arrivals from their cars to the front door where the elegant red-haired Miss Moorehead stood all evening. She told me that often at large parties guests are unable to find the hostess which is why she never leaves the entrance hall.

Evelyn Keyes took time out from her busy holidays to pay her first visit to Hollywood in 10 years. The former actress was promoting her book, "I Am A Billboard," which, hopefully,

will open up a whole new career for her.

Dee and Irwin Zucker gave a small reception in the den of their Beverly Hills home to welcome the new authoress and give friends a chance to get acquainted with this outspoken citizen of today.

For the past few years, Evelyn has been living in Spain and France, but now home is a 22-room mansion in Connecticut with her husband of 15 years, Artie Shaw. Evidently Evelyn

■ Lee Graham & Evelyn Keyes, 1971 (Xmas) at a party celebrating the publication of her book, "I am a Billboard." and Jill Jackson, columnist, New Orleans Times-Picayune.



■— Edna Earle in her lavish home at a Xmas party.



has succeeded where 7 previous wives, including Lana Turner, Ava Gardner and novelist Kathleen Winsor, failed.

The road didn't lead to Singapore, Zanzibar, or Morocco, but to Century City, where Bob Hope was given a black tie dinner on the eve of departure for his 21st overseas Christmas tour. Proceeds for the \$500 a plate dinner went toward construction of a modern USO facility in Los Angeles.

Bob's companion on so many roads, Dorothy Lamour, was celebrity chairman. The third traveler, Bing Crosby, according to Bob, "couldn't make it as there was an early bed check at Sun City."

Giving the evening more power than the usual Hollywood party were such dignitaries as Sen. Barry Goldwater and Gen. William Westmoreland. Adding glamour were Marilyn Maxwell, Debbie Reynolds, Ann Blyth; for fun — Martha Raye, Jimmy Durante and Irene Ryan; providing a nostalgic highlight — Frances Langford singing "I'm In the Mood For Love" just as she did on Bob's first overseas trek during World War II.

Others eating \$500 worth of food included the Frankie Avalons, married 9 years and expecting their 7th baby; a Dame, feeling no pain, Judith Anderson, and Perle Mesta, in from Washington with astrologer Carroll Righter (I don't think it's serious between them).

Valerie and Nat Dumont have long been recognized as leading Southland hosts and it was easy to see why at their holiday dinner dance.

The Dumonts have a gift of turning elegance into fun. They took over the Cave des Roys, told guests to dress comfortably and mod and what could have been a stuffy party in less capable hands turned out to be delightful, because it was so well planned. And all in a few days!

The soiree served several purposes. It honored two of the hosts' friends, London financier Sirdid Aly Aziz visiting en route to Hong Kong, and Madame Elvira Monahan from Manila. It also celebrated the 25th wedding anniversary of Stuart Martin and his Angela. Angela (Greene) and I worked together in an acting group 20 years ago. She is just as beautiful today. A special cake was presented to Maria (Gaspar) and William Bailard, who were observing their first month of

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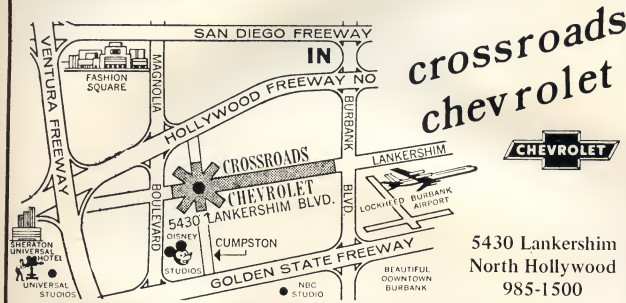
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marriage.

A few congratulating all of them were that independent and comely actress-aviatrix Susan Oliver; Gale and Fred Hayman, Mona (Freeman) and Jack Ellis, Marie (Windsor) and Jack Hupp, Zsa Zsa whats-her-name with short hair and tall date, Robert Hussong; Ruta Lee, Agnes Moorehead, and famed food authority, life-long bachelor Gaylord Hauser.

"If other people could learn to act, I could," said young Ruth Jones when she left the strict confines of her Massachusetts home to become one of America's most brilliant actress-playwrights. She changed her name to Ruth Gordon, and her authority and inventiveness have seldom been more in evidence than in "Harold and Maude."

Bob Evans and his wife, Ali McGraw, hosted a special screening of the film at the Screen Directors Guild, followed by a birthday party observing Miss Gordon's 75th. The reason it was a birthday party, complete with cake cutting ceremony, is best known to Ali and Bob — since Ruth was born in October.

However, any party for Ruth Gordon is a gala occasion. She was with her husband of 29 years, Garson Kanin, who is 16 years her junior. In 1919, appearing on Broadway in "Seventeen," Ruth married cast member Gregory Kelly (he died in 1927). Besides her credits, Miss Gordon has a middle aged son, Jones Harris — the result of a highly publicized romance with Broadway director, Jed Harris.

In her black mini, Mrs. Kanin was spry and full of spontaneous charm. Among those toasting her were Sandy Duncan, wearing a wig shades darker than her hair (Sandy's head was shaved for that recent eye operation), Connie Kreski and James Caan, Mary and Jack Benny with Edie Goetz; Nancy and Zubin Metha, Mona and Karl Malden.

Two nights later, back to the Screen Directors Guild, where Hugh Hefner, whose Playboy Productions produced "Macbeth," gave a supper party following the invitational showing. Hefner, at 45, the nation's number one Sexcess Story, was fortified with cute little bunnies. The rest of us weren't that lucky.

Fortunately, "Macbeth's" author wasn't there. I'm sure Mr. Shakespeare would be very unhappy with the bloody mess Roman Polanski has

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He can't be shocked - he's loaded with insulators

By Elmer Pasta

† Bruce Evans thinks insulators can be beautiful. The Granada Hills resident is a lineman for the Los Angeles Department of Water and Power. He collects the small cylindrical objects found where telephone or electric power lines join their poles. And he has over 400 such insulators.

"I've been collecting the interesting things for about three years now, beginning when I started putting up power poles for the D. W. P. I found they were dumping old ones in city dumps when they were replaced."

Evans has "one of the first complete lines of California insulators in existence." They come in many colors, shapes and sizes. Most of those in his collection are made of glass, the hobbyist reports, although some porcelain came into use during the late 19th century.

Other kinds of insulators have been used in unusual situations. For example, Evans said Indians in Arizona used to steal glass-made insulators for some reason, so asbestos ones were used there instead. San Francisco trolley lines at one time used wooden insulators. And rubber ones have been employed on power poles along railroad tracks in isolated areas where

they cannot be repaired or replaced frequently.

Evans enjoys displaying his vast collection of insulators at hobby shows and various swap meets, where collectors with more than one of a kind sell or trade those they don't need. "Another source for obtaining insulators to add to my collection are bottle collectors. They sometimes dig them up in the course of looking for rare bottles in dumps all over the country."

Bottle collectors have their own clubs, but insulators collectors do not as yet. However, they do have a regularly published magazine, called *Crown Jewels of the Wire*, through which they exchange insulator information and trade to build up their individual collections.

"I'm always looking for different types of insulators I do not already have in my collection," Evans said enthusiastically. "Perhaps some of your readers have some to sell or trade!" Collecting insulators may be an unusual hobby to some people, but to a power lineman like Bruce Evans, "insulators can be beautiful!" ***

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OF THE VALLEY

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Man about town / Continued
made of the tragedy, using it as his own catharsis.

If you stop at the Tail O' the Pup on La Cienega and the woman who serves your hot dog looks familiar, she should. A generation ago she was half of the world's most famous dance team, Veloz and Yolanda.

Director-choreographer Tony Charmoli gave his annual holiday party at his home on Sunset Plaza. Two of his charming sisters, Clair and Albina (there were 9 children) acted as hostesses.

Gertrude Niesen told me that after 20 years of voluntary retirement, she is considering an offer to appear in the West Coast company of "Follies" opening the Schubert Theatre here in the spring.

Alice Faye and her friend, Wanda Walker, came down from their homes in Palm Desert for the party. Leggy Alice, with those limpid blue eyes and that warm, sultry voice, is as appealing as ever. She was the first to arrive and last to leave explaining, "I don't get here often." Escorting the girls was Alice's brother, Charles Faye. The real name is Leppert, but the family, including their mother, changed it to Faye after Alice adopted the new monicker.

Among 200 going and coming: Dorothy and Joe Pasternak, Vivienne Segal and Bob Sydney, Sandy Duncan back up to her normal 100 pounds; Jane and Bob Finkel, Lucille Ball and Gary Morton, Ann Miller with her new manager, Allan Carr, Jane (Powell) and Jim Fitzpatrick, Jimmy Gardiner here from New York for the holidays, and Anne Jeffreys and Bob Sterling, who spent Christmas in the snow at Tahoe.

Francine York (a new York with her long hair very short) and I spent a busy evening going from party to party. We started with Marcia and Larry Israel's Christmas cocktailery. Their estate was beautifully decorated, but the most decorative item was our hostess. The Israels always give warm parties and this one was so much fun, many stayed until two in the morning, (hardly the cocktail hour).

Topic for conversation was provided by Christina Onassis, when she arrived without husband, Joe Bolker. A few in the melange: Henny and Jim Backus, Valerie and Nat Dumont, Dorothy and Harry Jameson, Dorothy and Lloyd Bridges (how the ladies enjoyed dancing with him).

Edna Earle, glamorous restaurateur, is even more enchanting as a hostess. She floated about in a multi-colored Werle gown of chiffon laced with gold threads.

The setting was perfect for a large gathering. Edna lives on a rambling estate in Beverly Hills complete with lanes, streams, bridges, and even a private zoo. The 20-room mansion is decorated with great elegance, reflecting the good taste of its owner.

Vickie and Jack Oakie started from their Valley home, got caught in downpour, and never did get to the party. It was a little easier for the hostess' mother, Mrs. Edna Jenkins, who just came downstairs to join the fun. Others were Morey Amsterdam, Sybil Brand and Cesar Romero, Gertrude (Niesen) and Al Greenfield, Olave and Ross Martin with his look-alike daughter, Phyllis, and Edna's constant companion, dapper Bob Arnold.

For the past six years, the holidays haven't ended for me until Edana Romney's Twelfth Night party. This tradition which the lovely lady has observed all her life continued when she moved here bringing a touch of merry old England with her. Edana invites only close friends whom she wants to see the rest of the year and, after the last guest has gone, Christmas decorations are taken down and bad luck of the past year is swept out.

This year, for me the night had a special meaning as Edana bought the Beverly Hills home of the late Cobina Wright. Returning to the house where I worked for 9 years for the first time since Cobina's death was a little eerie, but wonderful. Edana has done a miraculous job of redecorating in only two months and everyone wished her happiness in the new home which she shares with her mother, "Mims," and their faithful butler, Freddie, who came over from England with them.

Some who enjoyed the warmth and friendship of our gracious hostess were Joan Cohn Harvey in an original Luis Estevez, escorted by the original Luis Estevez; Sylvia and Irving Wallace, Lionel Scott Steinberg who jetted over from London for the party; Ross Hunter, Greer (Garson) and Buddy Fogelson, Ann and Lloyd Hand, Tony Duquette, who decorated the house for Cobina in 1946; Jan and Mel Torme, David Sarfaty, who did the marvelous Twelfth Night decorations, receiving congratulations on the success of his new perfume, "Bagoly"



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Laughs of a script writer Continued
check. For a kid making almost a
thousand a week, a payday or two
aren't missed. So I went down the
corridors to make inquiries. It dawned
on me that those to whom I spoke
didn't look familiar. I went upstairs to
my producer's office. He was gone."

The girl seated in the reception
room outside the door which
previously had emblazoned the

producer's name said she had never
heard of the man Benoff asked for.
"I hadn't read the papers, so I didn't
know that the studio head had been
fired and the broom had swept out all
of his team," Benoff says.

It was war time and Benoff was
waiting for summons to service, but
filled in with a chore for the late
producer Paul Jones on a "Road"
picture. "Whenever I went to Jones'
office to talk script, I was enchanted
by continuous impersonations by the
producer of Bob Hope, Danny Kaye
and a flock of other celebrities whom
Jones knew well and liked, the writer
remembers. "Sometimes we discussed
the movie, but the imitations were
always chief concerns. Nobody ever
did Hope better".

Benoff's stories of those wild laugh
days are abundant. Among his
favorites is the time he had to murder
a character.

"I was writing a script for a picture
that was already shooting," he relates.
"I banged away at my typewriter,
barely days ahead of production. One
day a note came from my producer to
kill off the second feminine lead, two
sequences before the end. I was
appalled. That would ruin my story
line. I dashed to the producer's office
to plead for the life of my character. I
said she was vital.

"I learned about economics. The
actress was on an eight-week contract,
beyond which her salary doubled. Her
wind-up was to come two weeks
before 'wrap up' and the producer
wasn't about to pay through the nose.
The girl in the story had to go. She
went, right on time, in a scene where
she fell and broke her pretty neck. I
was very sad." * * *

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How they do it in the movies

† "Gee, I wonder how they did that!" Astronauts floating in outer space, bombs bursting over Pearl Harbor, exploding bridges, a destructive volcano East of Java - many moviegoers are curious as to how these and other exciting and dramatic special effects are achieved in today's modern motion picture. Here, then, are some of the answers to the "hows" of Hollywood's ingenious special effects.

In the "Wild Bunch"

Props play an important part in special effects, and at least half of them used in movies are intended for eventual damage or destruction. Breakaway windows are one of these props. A good example of their use is shown in the Warner Bros. film "The Wild Bunch." One of the renegade outlaws crashes his horse into a storefront. The window, made of breakaway resin "glass," was prepared in advance to break on contact.

The frame, made of balsa wood, is put together with standard glue and pegs, so as not to present any real hazard to the stunt man. The fake glass is made by pouring a molten, compounded resin into a smooth table frame. Stretched cellophane is put in place and the table cooled. The cooled resin is then transported to the balsa breakaway window pane, cellophane still intact, and held in place with ordinary cellophane tape.

The creation of bullet effects, such as those used in "The Wild Bunch," is an art in itself. Bullet holes in woodwork, masonry, doors, and walls are prepared before the gun is actually fired. The holes

are prepared to show the result of gunfire, simulating bullet impact. This means arming the hole, filling it with a light explosive and camouflaging it to avoid detection on screen.

The tiny electrically ignited explosive charges are fired, blowing out the



Destroying a bridge, "Kelly's Heroes."

splinters and filling material to reveal the prepared bullet holes. These are called "bullet hits," and are placed with thin ignition wires threaded through the holes and led to a power source out of camera range. The crater holes, once armed, can be filled and painted over, and are then ready for firing.

These very small charges may also be used on human actors when specially tailored for the job. Body protection is



MGM's "Kelly's Heroes" action.

assured by placing the charges in tiny pieces of armor metal plate. These are sewn inside the actor's clothing or fastened to a strap attached to most any part of the body. Blood sacks; made of small, thin plastic bags filled with two or three tablespoons of artificial blood; are taped to the pieces of armor, so it will rupture when the light explosive is fired from offstage.

In "The Wild Bunch," more ammunition (blank) was used for the big final battle sequence - some ninety thousand rounds - than in the entire Revolution of 1913 in Mexico. Reason for this seeming excessive use of firearms and bullets was the presence in the company of a favorite prop among members of the cast, a 1909 machine



Space-age props for "Marooned."



Destruction of Pearl Harbor - "Tora, Tora, Tora."

gun, rented from a Hollywood prop house. Also the special effects men used over 3,000 wired charges to simulate bullets and bullet holes.

"Pyrotechnics"

Special effects with fire come under the dangerous heading of "pyrotechnics."



Action in "The Wild Bunch."

To show a burning building in a film is usually done by piping butane, propane or liquid petroleum gas to the structure. This was effected in a scene in the Warner Bros. film "The Arrangement."

For the safety of the actor required to work inside a burning building, extreme care is taken and a fire-free area is maintained for possible escape. Guide wires are also installed in case smoke becomes too dense for the actor to find his way to a safety zone.

Also in the area of pyrotechnics are categorized the equally dangerous explosives. They serve a variety of functions in motion pictures and are frequently very exciting to watch. Several different kinds of explosives are used.

Dynamite is used only infrequently in

present motion picture productions, but when necessary is detonated by means of standard blasting caps or electric blasting caps. Black powder is the most common material used by special effects men for creating explosions, and may rather easily be modified as to brilliance or color of flash.

"Bridges and Trains"

The destruction of bridges and trains in motion pictures has long been a favorite part of the action plot. "The Bridge On the River Kwai" and "The Bridges of Toko-Ri" are notable examples of films past, and bridges and trains in "The Good Guys and the Bad Guys."



Controlled set fire.

"The Great Bank Robbery," "Kelly's Heroes," and "The Wild Bunch" carried on the same explosive tradition in this decade.

"Tora, Tora, Tora"

"Tora, Tora, Tora," a 20th Century-Fox production, recreating the Japanese destruction of Pearl Harbor, makes the most of explosive movie special effects. The company used about

-an informative article
on special effects-
BY ELMER PASTA

one-and-a-quarter ton of explosives, nearly ninety-five miles of wire to set them off and about 120,000 gallons of gasoline and diesel oil to create the fires and smoke after the blasts.

Much of these explosives were used in the form of mortars to recreate the blasting of "battleship row" and the military air fields neutralized by the raid. A mockup in full-scale model of the original stern-half of the battleship Arizona, plus many airplanes on the ground and hangar areas had to be "blown up" by explosives.

The mortars are steel reinforcements for explosion holes. In this military epic, approximately 15,000 flak bursts (shot up in mortars) were fired at the aircraft, which consisted of .30 configuration Japanese warplanes, all modified from World War II Army Air Corps and Navy trainers. The defenders in the film also shot up about 30,000 rounds of .30 and .50 calibre ammunition.

At this point, a special commendation should be directed toward the stunt man involved in simulated explosions. This is often a tough job and demands cooperation with the special effects man.

"Kelly's Heroes" Technique

Filmic explosions must be carefully planned and executed. An example is a combination blow-up and editing technique used in M-G-M's "Kelly's Heroes," produced on location in Yugoslavia. The World War II story has a scene wherein an actor-stunt man is blown up by a supposed land mine. Two film shots are made - one stepping into the explosion, and another of the actor bouncing off a trampoline fourteen feet into the air. The two shots are perfectly matched together, so it looks like the

Cinema's famed animal stars

By Raymond Lee

For the past 50 or more years the roster of animal stars has sparked on the theatre marquees around the globe in light as bright as those of their two-legged luminaries. Here are a few to remember.

Clark Gable and Buck in Jack London's classic "Call of the Wild".



Cary Grant and Katherine Hepburn in "Bringing up Baby" — a leopard no less.



Fluffy, hero of the film of the same name, turns vegetarian under supervision of his keeper, Tony Randall.

Teddy and son, famous Mack Sennett dog star study poster of his latest film. (1915)





Daisy and five of her brood are helping Dagwood (Arthur Lake) with the housework in "Blondie for Victory".



Most famous Police dog star, Rin Tin Tin makes changes in movie script.



"Francis in the Navy", 1955. Donald O'Connor and Martha Hyer.



Joe Martin, famed ape star of the 20's, and his three newly imported mechanics preparing for a speed trial on the Universal City track.

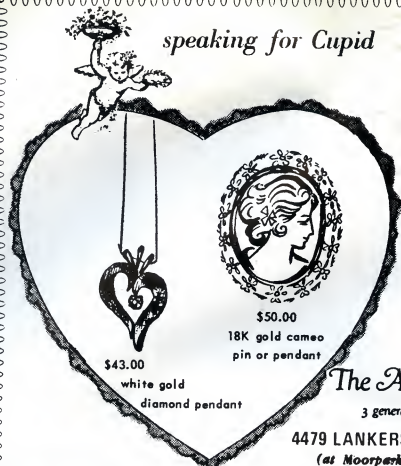
Dynamite scene in which Tom and Tony almost lost their lives. In inset, Tom and leading lady, Pauline Stark.



Charlie Chaplin as street cleaner in "City Lights" has trouble with Anna May, famed elephant star.



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DIANA LYNN — 1926-1971

Diana Lynn, an accomplished pianist under contract to Paramount the '40s, died December 17th, 1971 in Los Angeles, nine days after having suffered a stroke. Diana had a splendid way with a wicked comedy line and excelled in kid sister roles. Born Dolores Loehr in Los Angeles, California, on October 7, 1926. As child musical prodigy, she made her debut in Goldwyn's *THEY SHAN'T HAVE MUSIC* ('39). Paramount signed her for *THERE'S MAGIC IN MUSIC* ('41) but her real break came in *THE MAJOR AND THE MINOR* ('42) as Ginger Rogers' roommate. Other parts included *THE MIRACLES OF MORGAN CREEK*, AND *THE ANGELS SING*, OUT OF THE WORLD (played Chopin's Minuet Waltz while a clock on the piano time her!), *EASY COME, EASY GO* and *THE BRIDE WORE BOOTS*. She was starred for the first time in the Cornelia Otis Skinner, *OUR HEARTS WERE YOUNG AND GAY* with her good friend, Gail Russell, which had sequel, *OUR HEARTS WERE GROWING UP*. More adult film roles included, *TRACK OF THE CAT*, *THE PEOPLE AGAINST O'HARA*, *PLUNDER OF THE SUN* and *THE KENTUCKIAN*. On Broadway ('63) she replaced Barbara Bel Geddes in *"MARY, MARY."* After her marriage to architect John Lindsay ended in divorce, she wed N.Y. Post treasure Mortimer Hall ('56) when he was president and general manager of radio station KLAC in Hollywood. He is the son of Post publisher-editor-in-chief Dorothy Schiff. She then retired to raise their four children. The actress was stricken after returning to Hollywood for a role in Frank Perry's *PLAY IT AS IT LAYS*.

**ROBERT LOWERY - 1914-1971**

† Veteran actor Robert Lowery, who died of an apparent heart attack last December 26, 1971, was still ruggedly handsome at 57. He was stricken while talking on the phone to his mother, who also lives in Hollywood. She called an ambulance, but Lowery was dead when it reached his apartment. Remember him as Eugene Leontovich's son in Archie Mayo's "FOUR SONS," in the drama about a Czech family affected by Nazi rise to power. What kept Robert Lowery from becoming a bigger star is debatable. It may have been his happy-go-lucky manner, or his strong resemblance to super-established Clark Gable. Robert Lowery Hanks was born October, '14 in Kansas City, Mo., and attended Bancroft Grammar School and Paseo High. Arrived in California (mid-'30s) with his mother, Leah, a concert pianist, after the death of his father, an attorney. He sang with Slate Randall's Orchestra, then signed for films ('37) after being seen in little theatre productions. While the screen charm lasted, not quite a decade, the movie studios kept him busy. The studio that discovered him, 20th-Century-Fox, used Lowery in many films. Among these were: SUBMARINE PATROL, YOUNG MR. LINCOLN, HOLLYWOOD CAVALCADE, DRUMS ALONG THE MOHAWK, STAR DUST, MARYLAND, MARK OF ZORRO and CADET GIRL. With rare exceptions, since he left Fox, the man who had all the equipment for a major career was buried in low-budgeters. So he went on the stage, touring in "The Caine Mutiny Court Martial." He returned as a character actor and in the early '60s worked often on Warner Brother TV shows. He was divorced by the lovely Jean Parker, by whom he had a son, Robert Hanks, Jr., now 18.

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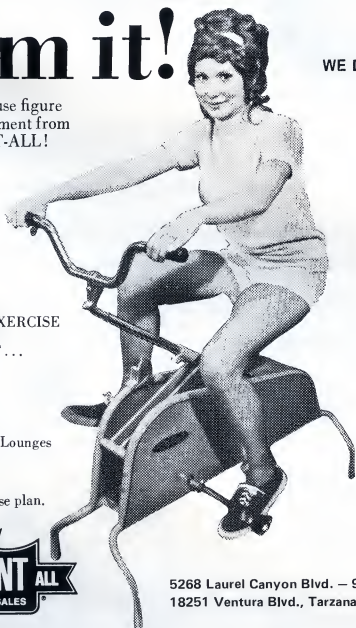
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They will be missed

The year 1972 ended and began with a note of sadness, as the entertainment world lost some of its brightest stars. Roy O. Disney, chairman of the board and chief executive officer of Walt Disney Productions, died on December 20 of a cerebral hemorrhage at the age of 78. Roy and his late brother, Walt, used their combined business and creative genius to delight generations of children and adults, proving the public's need for wholesome entertainment and an escape from the sometimes sordid and sad accent on stark realism. ***

Maurice Chevalier

All the world mourned the passing of Maurice Chevalier who died in Paris on January 4 at the age of 83. Chevalier will be remembered for his countless performances on stage and in film. "Gigi," which he made for MGM in 1968 in Paris, is a perennial reissue in theaters and drew a vast audience in a recent television showing. ***

Stuart Holmes

Stuart Holmes, a villain of the silent films, died recently at Hollywood Presbyterian Hospital. Holmes, 87, had appeared opposite silent screen star Theda Bara and with John Barrymore. ***



Peter Duel

Peter Duel took time out for a telephone interview on the set of "Alias, Smith & Jones" at Universal teevue recently, and it was with shock and sadness we learned of his tragic death. He was a brilliant, young actor and his loss will be keenly felt. ***

Roger Davis signed

It's "Alias Smith and Jones" for Roger Davis, who has been signed to an exclusive term contract by Universal Studios. Davis co-stars with Ben Murphy in the Public Arts series on ABC. ***

'Round The Good Tables'

Where food and entertainment are fun
with Geni Charlesworth

† This year, my dear eager eaters of the Egg Roll, is Chinese New Year 4670, and it is Year of the Rat. To the ancient Chinese, the Rat was not only considered cleverest of all the animals, but he was also able to manipulate himself out of tight places. Chinese legend tells us that the Emperor of Heaven held a celestial race for his 12 favorite animals including the Cat and the Rat. The shrewd Rat told kitty that the race was to be held on the day after the actual event! Ergo, centuries of animosity betwixt 'em! The Emperor of Heaven, miffed at the Cat's absence from the race, omitted Cat from the traditional Chinese calendar, for all time, making it a double whammy, so to speak, on poor pussycat!

Each year, our Chinese friends celebrate this special and festive holiday. Bob and Bill Lee of the Lee family, owners of 17-years established Ho Toy's Cantonese restaurant, 4630 Van Nuys Boulevard, Sherman Oaks, make it a very special event two ways for their patrons. They not only feature a lavish umpteen course Cantonese feast, but also present it at a very special price.

This Chinese New Year, Ho Toy's festival will begin February 11th and extend through February 21st which also just happens to be Washington's Birthday by OUR new shifted holiday dates. The sumptuous New Year's dinner is tabbed at \$6.00 each per person, for two or more people.

Here's what you get: Choice of two regular cocktails or one fancy Polynesian drink of your choice; appetizers of Chinese barbecued sparerib, Rumaki, Chinese fried shrimp, and chicken egg roll, Winter melon soup, a delectable Chinese gourmet delight, Cashew chicken, pork fried rice, and sweet and sour pork. If three campadres order together, you

get an extra dish of shrimp with lobster sauce, and four persons the extra, extra bonus dish of ham chow don. Dinner is climaxed by a wonderful, almond flavored gelatin with fruit, tea and fortune cookies. Reservations suggested. 783-0460. Ho Toy's is open every day of the year except Thanksgiving.

Joining in the New Year's celebration are the Lee family's popular Chinese Express take-outs in Encino and Sepulveda, and the thriving Number One Son mini-Cantonese restaurants and takeoutlets located in Woodland Hills, Northridge, and Panorama City.

Number One Son dineries have a particularly appealing offer to mark Year of the Rat. For a modest tab of only 99 cents, you get their regular No. 2 family-style Cantonese dinner, usually a buck thirty-five! Furthermore, with purchases of \$3.00 or more, patrons will receive a free Chinese rice or soup bowl complete with chopsticks!

This certainly is an opportune, and inexpensive time for many of you Good Tablers and families to get acquainted with the outstanding Cantonese cuisine served by the Lee family's restaurants. Same celebration date as Ho Toy's except that Number One Son in Woodland Hills and in Northridge are closed on Tuesdays.

Frank McGuire of the big plush McGuire's restaurant, 8232 DeSoto Avenue, Canoga Park, has big news at big \$savings with big enjoyment for you, the customer.

McGuire's is now featuring a noontime businessman's buffet for only a \$1.65 served Monday through Friday. Featured, too, is a plentiful assortment of freshly-made salads at their Salad Bar. All kinds of hot and

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cold entrees, too, such as fried chicken, homemade enchiladas, calves liver and bacon and others. This served 11:30 a.m. until 2:30 p.m.

On Sundays, an even more magnificent array of good foods are offered at the Sunday Salad Bar and Buffet, 3 until 9 p.m. with a grand selection of entrees such as hot roast sirloin of beef, baked ham, fried chicken, potatoes and other vegetables, plus mucho salads with fresh fruits, too, and delicious jello molds. These and more are offered for only \$2.75.

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Thought t'was about time we checked out the very popular Chuck's Steak House, Sepulveda and Ventura Boulevard, the Union Bank Plaza. As their clever ad puts it "If you can find us, you'll love us!" Chuck's is located, of course, as all you steak 'n lobster aficionados know, underneath the Coldwell Banker Building.

Prices are "right on" here in George Alderman's well-run lively steakery. Great crisp cold salads with choice of Roquefort, Thousand Island, Oil 'n Vinegar or French Dressing, and all you wish to eat of them. Select a tender, flavorful sirloin at \$4.25, choice of New York or filet for just \$5.25, a hearty steak and lobster tail combination for just \$6.25 and Lobster Tail-S for just \$7.25.

Chuck's Steak House is open seven days a week for dinner from 5 p.m. until 11 on weekdays, Friday and Saturday open until midnight. Your favorite cocktail at the friendly bar. Res. 872-3783. Visit them soon. You'll love 'em - just find 'em!

Congratulations to Christian Bernaert, formerly an associate of Polish Count Michael Gaszynski in Michael's Canoga Inn, 21129 Sherman Way, Canoga Park. Chris is now owner of the establishment which he plans to run much the same as when Mike was at the helm of the popular 13-year founded Inn.

Chris, as many of you may have read here and there, has an impressive background in the food and beverage industry. He literally grew up in it back in Ostend, Belgium, where his father still owns and operates hotels and restaurants.

Count Mike will be on hand from time to time, as he says, just to watch

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Marty's Valley Inn offers complete informality and comfort for the individual. There are equally compatible conditions for larger business, convention and party groups up to 200. Coffee Shop is open around the clock and features a private breakfast meeting room. The intimate lounge spotlights entertainment and dancing nightly.

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Universal Studio's New KFI Broadcasts

KFI, radio 640, the nation's most powerful radio station, and Universal Studios Tour, Southern California's outdoor attraction which provides visitors with a behind-the-scenes view to the world's largest motion picture and television production facility, have entered into an agreement whereby KFI will broadcast their popular "Dick Peabody Show" from various locations within the Studio property.

The show will have an entertainment industry personality format and will broadcast live interviews, Monday through Saturday, from 10 a.m. to 1 p.m. At least four locations will be utilized, including the Studio Commissary, the Tour Entrance area, a special booth in the Visitors' Entertainment Center, and the area known as Prop Plaza, in the heart of the back lot.

New head for IBA awards

Frank O'Connor, vice president for specials and daytime programming at Universal Television, has been named chairman of the Los Angeles creative screening panel for the 12th annual International Broadcasting Awards, sponsored by the Hollywood Radio and Television Society. ***



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GATEWAY TO NEW BUSCH GARDENS ADDITION - Crane puts one of two steel trusses into place for the covered walkway which will enable visitors to stroll from the existing 17½-acre Busch Gardens to the adjacent \$6 million 5-acre addition.

BUSCHS' 6 MILLION EXPANSION

† Placing of huge steel trusses for the spacious covered walkway which will link the existing Busch Gardens in San Fernando Valley with the \$6 million adjacent expansion to the south was hailed as symbolic of the progress being made on this major addition to its entertainment facilities.

Opening of the five-acre extension of this family entertainment attraction is planned for mid-summer.

When August A. Busch, Jr., chairman of the board of Anheuser-Busch, Inc., last spring announced the major addition to Busch Gardens-Los Angeles, which has drawn more than 8 million visitors since opening in 1966, he pointed out that it was in harmony with the company's decision, nationally, to diversify into the field of leisure-time activity and family entertainment.

The five-acre addition now shaping up will add a number of exciting new attractions at Busch Gardens.

The "log-flume ride," a 1600-ft. long thrill ride, will have a splashdown finale from a height of 27 feet.

A fleet of 3-passenger self-powered boats will speed visitors through an "obstacle course" water raceway.

A 1,000-seat amphitheater will feature live entertainment and uniquely trained animal acts.

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Architect for the new Busch Gardens addition is R. Duell & Associates, Santa Monica. General Contractor is Continental-Heller Corporation, Sacramento.

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Scene

JACK ONG

ON FILM

■ **A CLOCKWORK ORANGE** — It's another mind-bender from Stanley Kubrick, translating Anthony Burgess' Novel of a very-near-future England in which violence and drugs are the regular order of the day, youth is in control with its own terms and jargon, art and music hang in the balance, and no one's particularly sure of himself. With this follow-up to "2001", Kubrick re-establishes himself as one of our top contemporary moviemakers. In "Clockwork", he has gotten a splendid performance out of Malcolm McDowell, the fine English actor in "If..." and "Long Ago Tomorrow". McDowell portrays a young thug who roams the streets in a continuous rape, then settles back to Beethoven in what little spare time he has. In prison for murder, our anti-hero is selected by a medical team as the subject for its new total cure. If you're still in your seats by this time (there's been plenty of graphic violence in the first third), you're hooked. Kubrick commences to use every known camera lens and angle to great advantage as he turns out his story of the young hood, "cured" into an ambivalent vegetable, making his way back into the world. It's strong stuff, it's well done, and "Clockwork" (like "2001") is the movie everyone will be talking about for some time.

■ **THE BOY FRIEND** — Viewing Ken Russell's adaptation of the stage show, you suddenly remember that you never did like the stage show and the movie's even more tedious! It's like a poor man's "Star!"...and Twiggy, while she's certainly an engaging enough new screen personality, is definitely no Julie Andrews (who, of course, got her first big break as the heroine in "Boy Friend"). In a hilarious cameo, Glenda Jackson nearly steals the show; however, it would be stretching things to say this movie's worth seeing just for her bit.

■ **STRAW DOGS** — Sam Peckinpah's back with another tale of cowardice, bravery and violence. Thankfully, he's exercised considerably more restraint than he did in "Wild Bunch". Dustin Hoffman and Susan George are excellent as a timid mathematician and his new bride, harboring a mental retard in their Cornish home. Refusing to give up the quarry to an irate group of bloodthirsty villagers, the husband riles up all the hatred and destruction that he has run from all his life. The climactic scene of Hoffman defending his home to the death is a Peckinpah masterpiece. And Hoffman, in an introverted role, gives us yet another face to his remarkable finesse.

■ **\$ ("DOLLARS")** — The great escapism! Warren Beatty, Goldie Hawn and Gert Frobe have lots of fun in this take-the-money-and-run film, shot on location but mostly in a bank vault. There's the usual amount of glib dialogue, enough bad guys to build the suspense, too many of goldie's old "Laugh-In" expressions, and one heck of a chase scene. "\$" is a bright statement on greed that lectures without boring you.

ON STAGE

■ **SLEUTH** — Anthony Quayle and Donald Donnelly keep up the suspense work. Through the 19th at the Ahmanson.

■ **HOUSE OF BLUE LEAVES** — Continuing comedy. Through the 12th at the Huntington Hartford.

■ **HERE ARE LADIES and THE WORKS OF BECKETT** — Drama Desk Award winners Siobhan McKenna and Jack MacGowran rotate in repertory, Miss McKenna presenting ladies out of Irish literature, MacGowran doing Samuel Beckett. "Ladies" will be on stage Feb. 1, 3, 7-9, 11-13, 17; with matinees Feb. 5, 6, 19 and 20. "Beckett" is scheduled Feb. 2, 4, 5, 6, 10, 14-16, 18, 19 and 20; matinees on the 12th and 13th. At the Mark Taper Forum.



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by Jess L. Hoaglin



MADGE BELLAMY

† Billed as "The Most Beautiful Girl on Broadway," Madge Bellamy was only 17 when she starred in the play, "Dear Brutus" with William Gillette. Born in Hillsboro, Texas, June 30, 1904, Madge was educated in San Antonio and Denver. Her beauty and dramatic ability was soon realized and she became a popular favorite on the stage, appearing in a long list of successful productions including "The Love Mill," "Pollyana" and "Peg 'O My Heart." Her first motion picture role was in "The Riddle: Woman" with Geraldine Farrar, produced in 1918. Artist and critic Penhryn Stanlaw, who kicked up considerable dust in the film city by ruthlessly criticizing the beauty of American movie actresses, did admit that Madge was the most perfect type. During her career in films she appeared in over 80 motion pictures. A few of the most memorable included "Havoc," "Sandy," "Colleen" and John Ford's production of "The Iron Horse" in which she co-starred opposite George O'Brien. Retiring from the screen several years ago, Madge moved to Ontario, California, where she now lives. She spends her time writing, painting and horseback riding. Just recently she finished her first novel and is now busy working on the second.

Continued on Page 38



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Step into the Burreson world

By Frances Kennon

A California investment firm located in the heart of the film capitol.

Why is it that in the last 20 years only 1% of the nations investors made a profit on their investments? The reason is because the average investor is an out classed amateur in the world of professional money management. It is also because the investor has for a long time been "practicing" with his money.

Today most investors realize that professional money management is not merely a tool of the rich. Total planning services are available through reputable organizations. With such enemies as inflation, depression, wars, tips, and brainwashing propaganda, it appears that now is the time to step into the Burreson World.

The Burreson World embraces fourteen corporate subsidiaries encompassing insurance, oil and gas, recreational properties, mobile home parks, hotels, raw land, leasing, building and construction, pension and profit sharing, estate planning, and complete money management services. The best way to describe Burreson & Co., Inc. is an "Investment Supermarket", not only because it is in every facet of investments, but because it offers a client "one-stop investment shopping." It is a firm where an individual can receive top professional advice and have a diversified portfolio tailored to his particular needs and goals.

"The 'Investment Supermarket' concept is the successful brainchild of the renown financial wizard Rodney H. Burreson." An evolution has continued since that day in 1965 when Mr. Burreson, after fifteen years of formal financial education and practical experience in some of the nations largest corporations and investment houses, set out with the unique idea of combining the best features of the real estate business and the securities



Rodney Burreson, President and Dennis Burreson, Vice-President discussing construction of a new mobile home park in Victorville scheduled for early 1972 completion.

industry. He believed that this blend would not only unite the factors of great wealth, i.e., the pooling of resources, maximum appreciation and minimum risk, but that it would remove the selfishness and myopia plaguing the one-type-investment institutions. Burreson & Co., Inc. does from time to time favor one investment over another but the criteria is always where the client can make the most money. For example, Rod Burreson says: "Properly selected raw land offers greater opportunity for making big profits than any other investment you can make." The Burreson approach boils down to this: Money is the "name of the game" and the investment that produces the most money for the client is the one Burreson favors.

Burreson & Co., Inc.'s rapid and consistent growth over the last seven years attests to the need for and the success of its professional services. The phenomenal success is a tribute both to the founder's financial skills, and his charisma for attracting to the company men of special investment talents. The bench mark of corporate officers

and first echelon personnel is proven experience in the many specializations of investing. These men, led by Mr. Burreson's brother Dennis, an expert in corporate management, operate in concert to bring about the best results for the client. The company's record reflects a perfect blend of the skills and mature judgments of corporate executives and senior financial advisors.

What about the company's record? Burreson & Co., Inc. and its subsidiaries have handled thousands of investment ventures on behalf of its clients. The typical profit range on investments has been averaging 25% per year. If we include the tax advantages our tax experts weave into every investment, the returns are still higher. In some ventures, raw land, for example, profits can be considerably higher because of the leverage factor. Leverage means the investor puts up little money (20%) and makes use of other peoples' money (80%). So for each dollar invested, the investor receives the appreciation benefits of five dollars worth of land. (Land investments are a Burreson favorite.) For the ultra

cautious, Mr. Burreson will state the record negatively, "No one who invested with us and followed our advice ever lost money" . . . "except," he is quick to add, "in a wildcat gas venture last year, but all who went into it were going for the billion and we knew the odds." Who are these clients who are making such profits with Burreson & Co.? "Generically, they are truly professional in their business - and their business is not directly associated with investment planning - then they have little chance to attain the performance reached by professional money managers. Among the family of Burreson clients are executives of some of the largest corporations in the country, leaders in the professions, retired individuals, bank executives, etc. In fact, their clients include representatives from all levels of income and social standing. "I enjoy the challenge of the big money investments," smiles Rod, "but the small investor is my favorite. There is no greater feeling to me than calling a fellow who could only put up a thousand dollars of his hard earned money and tell him I have made him five times that", an understanding feeling for the son of a Minne-

sota bricklayer and the great depression of the thirties.

One takes the big step into the Burreson World on the day he is introduced to an investment counselor. The counselor will garner a complete financial profile from the client and help him in discovering or sharpening his investment goals. If the picture and goals are fairly simple, the counselor on his own may recommend a plan of action. If, however, the account is involved or it is requested by the client, the entire information package is presented to the senior financial analysts and the client receives a detailed written evaluation and proposal for investments. A proposal may be for a single investment, or it may encompass several different types - income producing property, mobile home parks, together with desirable acreage for capital appreciation.

To understand what Burreson & Co., Inc. does for its clients, let's tour a corner of the Burreson World very close to home: The Victor Valley and Victorville. Rod Burreson was one of the first in the country to realize that the Victor Valley would be the next San Fernando Valley and the city of Victor-

ville would be the hub. Burreson directed hundreds of clients into the area long before Dart Industries, Boise Cascade, etc. realized the Victor Valley was in the path of progress and profit. Besides owning thousands of acres and controlling thousands more through its clientele, Burreson & Co., Inc. invested millions in the Victorville area. Among some of these investments are the four million dollar Hilton Inn, a franchised resort Hotel just completed; a 160 acre championship golf course, two country clubs on the planning board, and the huge Four Seasons Mobile Home Park now in process. Other future plans that Burreson has for its investors in the Victor Valley can be seen by contacting or visiting the beautiful Burreson Sales Pavilion across from the Hilton Inn & Country Club. Burreson & Co., Inc. cannot move fast enough to accommodate the population of the area. It is predicted to triple in the next three to five years. As this happens, the citizens of Burreson's World will share in the profits.

It becomes quite clear from the successful track record of Burreson & Co., Inc. that Burreson has all the factors for reversing the perennial losing of the investing public. Nothing, however, can be done until the investor realizes that he is not equipped to profitably handle his own investment dollars and looks to professional money managers for help. The days of flying through the investment world by the seat of one's pants is long past. It is a new world - it is the world of specialization - and that is Burreson's World.



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Down Memory Lane
Continued from Page 35



LARRY "BUSTER" CRABBE

Signed for pictures after he won the 400-meter race in the 1932 water Olympics, Larry "Buster" Crabbe won

fame and fortune in Hollywood, aided by his prowess as an athlete and swimmer. Born in Oakland and educated at the University of Southern California, Buster spent most of his childhood in Hawaii, which partially accounted for his success as a swimming expert. Buster's first two motion pictures, "Tarzan, the Fearless" and "King of the Jungles" paved the way to a succession of adventure films, including "Billy the Kid," "Wonders of the Wasteland" and "Desert Gold." The majority of the actor's fans will best remember him as "Flash Gordon," the serial which later was shown on television and gained for him a complete new army of admirers. He later starred in the syndicated television series, "Captain Gallant of the French Foreign Legion." During the past few years "Buster" has worked as aquatic director for the New York Concord Hotel in the Catskill Mountains and operated his own swimming pool company. Before becoming an actor he had been interested in a law career and just recently joined a New York City Brokerage Firm as a licensed representative. "Buster" and his wife live in Rye, New York, and are the parents of two children, a daughter living in Los Angeles, and a son, a student at the University of Arizona.



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FAY WRAY

After spending an uneventful childhood on her father's ranch in Alberta, Canada, where she was born September 10, 1907, Fay Wray came to Los Angeles with her parents and attended Hollywood High. During this time she appeared in a minor role in the famous Pilgrimage Play and this lead to extra work in films. Soon after she was signed for her screen appearance in "Gasoline Love" and later was fortunate to have been

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How they do it in the movies Continued
exploding mine threw the man skyward with terrific force.

"Kakatoa - East of Java"

The explosion and eruption of the volcano in the Cinerama film "Kakatoa, East of Java" involved special effects using pyrotechnics and miniatures. Smoke pots and black powder, with steel filings added for sparks, were used to explode the miniature volcano, constructed of dirt and Plaster of Paris. The erupting material consisted of some potassium permanganate, with a few drops of heated glycerin poured over the chemical to ignite it. The eruption was filmed in slow motion.

Miniature ships used in the volcano scenes were accurately detailed to avoid that "phony" look. They were filmed in a miniature tank, with compressed air escaping from multijet manifolds used to create "white water" of a turbulent sea. The natural atmospheric haze was achieved by use of a diffusion filter on the camera lens.

"Marooned," the Columbia Pictures space saga depicting dangerous astronaut doings, also uses miniatures and full-scale mock-ups as well. Several production designers spent a number of weeks at both Cape Kennedy and Houston,

gathering exact specifications to build huge sets representing certain vital space complexes used in the motion picture. These included a detailed replica of the Mission Control Center at Houston, with telemetric gadgetry valued in excess of a million dollars.

Many of these spaceage props were combined with the added special effects technique of laboratory process photography, or the matte shot. In this system, the required background is photographed at a different time and location from the original filming. When shooting the main scenes, the unwanted portions of the backgrounds are matted out and the scene is shot without these parts.

Later, in the laboratory, the two or more scenes are matched and combined in an optical printer. The printer keeps all the scenes in one, together, and film is shot of them as a whole. Result: you see an astronaut seemingly afloat in outer space.

These are a few of the most often used special effects employed in motion pictures. So, next time you see a film with floating astronauts, ships being blasted out of a harbor, bridges blowing up or an exploding volcano, you'll know "how they do it in the movies!"****

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Down Memory Lane

Continued from Page 38

selected by Erich von Stroheim to star in his lavish production, "The Wedding March." From then on her future as an actress was bright and Fay appeared in a great number of Hollywood and British productions. Some of her most memorable films included "The Texan," "Sea God" and "Alias Bulldog Drummond." The day she accepted the role of the young girl in "King Kong," made by RKO in 1933, Fay's movie immortality was assured. This film has been one of the largest grossing pictures in movie history and has been shown in movie theatres all over the world. When the film was sold to television, the name of Fay Wray again became a household word. At the height of her career Fay married John Monk Saunders, a playwright and dramatist, but this union ended in divorce in 1938. In 1942 she married Robert Riskin, the noted scenarist, and announced plans to retire from films. After his death in 1955, Fay has made only a few brief appearances on television. Today she lives in an exclusive section of Los Angeles, but spends a great deal of her time traveling. ***

Take it from the top

Continued

re-released amidst a splash of publicity at the palm-tree decorated Murray Hill in New York, and is now set for San Francisco, as well as Los Angeles. And we know Frank is glad. ***

Heart Attack Claims Bernard Williams

Services for Bernard Williams 60, director of public relations for the Motion Picture and Television Fund of the Motion Picture and Television Country House and Hospital were held Wednesday, December 22 at Forest Lawn Memorial Park, Hollywood in the Old North Church.

Mr. Williams died Sunday, December 19th in West Hills Hospital of Heart Failure.

He was a long time member of Warner Brothers publicity department, director of publicity and advertising for Hunt Stromberg Productions and with his own wife, Kay Mulvey Williams, conducted their own publicity-public relations firm for many years.

He is survived by his widow, Kay Mulvey Williams, son E. Richard Williams, and daughters, Mrs. Robert Vernon and Mrs. Dennis Dutton and six grandchildren.

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Old Movie Posters Are The Rage! — Aug/1970
America's greatest cowboy star — Tom Mix — Oct/71
Keystone Kop Reunion — Aug/1970
Tom Jones, Swinging Welshman — June, 1971
Capt. Midnight Chases Ghosts (Dick Webb) — Mar/71
Earle Carroll — Premiere Showman — May/71
When the Stars Came in By Train (Crawford, Swanson) — Nov/71
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D. Fiorello, c/o Hollywood Studio Magazine, P. O.-Box M, Sherman Oaks, Calif. 91413

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WANTED - Everything on the career of Deanna Durbin, including original 16mm prints, movie stills, pressbooks, scrapbooks, autographs, programs. M. Reich, Box 821, Passaic, N.J. 07055.

WANTED - Color only, Desert Legion, Caribbean, Greatest Show on Earth, Black Swan, Frenchman Creek, Prize, Collector, Zulu, Edward Casali, via Galliera 68, I 40121 Bologna, Italy.

WANT TO BUY recent and 1960's 35mm trailers, features. Also 16mm. Private collector. M. Hattell, 17081 Via Piedras, San Lorenzo, Calif. 94580.

MUSICAL FILM SOUND TRACKS (1929 to present) and old Broadway show scores available on open reel tape. Send stamped envelope for details. State wants. Buddy McDaniel, 2802 West 18th Street, Wichita, Kansas 67203.

SALE-SWAP-WANTED, 16mm sound features and shorts. All subjects. Scope or flat. Buy, sell, and trade. Send your lists to Ken Reavis, Box 9033, Shreveport, Louisiana 71109.

British "Picture Show" mag's, 1922-1941 inclusive. Also "Film Pictorial," "Film Weekly," 1930's. Highest prices paid. Barrie Roberts, 115 Henry St., Brooklyn, N.Y. 11201.

GOOD 16mm. Print of Kings Row. No dups, please, D. E. Housholder, 7711 Brynwood, Houston, Texas 77055. (713) 681-0539.

Will trade taped radio programs of the 30's & 40's for old movie magazines of the 20's, 30's & 40's. Also movie stills of same years. Ernest L. E. Hack, 6 Perkins St., RFD No. 2, Bristol, Conn. 06010

Old posters, photos, small equipment or other memorabilia relating to early movies and theatre for proposed movie museum. Prefer donations. Bob Rothschild (503) 246-5610.

In your own home-PICKFORD, BARRYMORE, ARBUCKLE, STROHEIM, 8mm Silent Feature Film Classics, free catalogue, Milestone Movies, P.O. Box 3347, Grand Central Station, NYC 10017.

FOR SALE-Photos of all movie stars. Many horror photos and magazines. Many old movie magazines. Patricia Longo, 139 New York Avenue, Bay Shore, N.Y. 11706.

WANTED-Buy or Trade, anything on actor Robert Forster. Clippings, candid, snapshots, stills, pressbooks, etc. Richard Hegedorn, 267 Oxford Street, Apt. 704, Rochester, New York 14607.

MUSIC

100,000 RECORDS from the early 1950's thru the 1960's. Tapes, cassettes or LP's made up from my vast collection covering all kinds of "pop" music and radio, film and stage personalities, also soundtracks. Les Zeiger, 1419 Jesup Ave., Bronx, NY 10452.

NEW 16mm Sound Projectors, RCA, Graflex model 1000, half price. 16mm. sound and silent films. New from Blackhawk, automatic splicers. Lewis Whitmore, Box 107, Blencoe, Iowa 51523. Phone (712) 452-2551.

WANTED-35mm. or 16mm. original release prints of movie classics in public domain for 8mm. and 16mm. re-release: Dr. Mahuse, King Lear, Worldy Madonna, The 39 Steps, Antony & Cleopatra (1914), Eyes of Julia Deep, Cabinet of Dr. Caligostoga (s), Gold Rush, Son of the Shiek, She, The Tong War, plus many shorts now or soon to be released. Will purchase or rent suitable material. Thunderbird Films, Box 4081, Los Angeles, Cal. 90054.

FOR RENT unfurnished, single, low rent to singer in exchange for singing lessons. Large yard. Pets OK. Please describe your vocal abilities. Box 408, Van Nuys 91408.

WANT OLD TIME COWBOY PIX, pressbooks, advertisements, programs, postcards on old time cowboy Western film stars. Like Hoot Gibson, Tom Tyler, Jack Hoxie, Art Acord, and others. Luis Villanar, 1098 Woodlawn Avenue, Chula Vista, Calif. 92011.

WANTED-material and pictures of Carole Landis. G. C. McCollough, 1023 N. Poplar Ave., Fresno, Calif. 93728.

16mm. COLLECTORS! Please send lists of films for trade or sale. Also, let's exchange **WANT LISTS**, maybe we can help each other. **MOVIES**, Box 671, Scarsdale, N.Y. 10583.

WANTED-any Christopher Lee "Dracula's," original and in color; Durango Kid Westerns; Amos 'N Andy TV shows; Superman TV shows or the serials; Lone Ranger feature in color with Clayton Moore, Arthur Thomas, P. O. Box 1459, Nashville, Tenn. 37202

8MM magnetic sound buyers: Check our low prices on Blackhawk, Castle and Columbia sound prints. Periodic used film bargains, too. For the complete story, send 2 stamps to **BAILEY STUDIO**, Box 232, HSM, Mount Clemens, Mich. 48043.

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WANTED-Members for "Rosemary Award" Association. Vote for your favorite. \$3.00 year. More info write Tom Fulbright, 1211 Rally Ave., Greater Capitol Heights, Maryland 20027.

NEW COLLECTORS MAGAZINE for Nostalgia Buffs Serving Collectors of Old Time Movie Posters, Comic Books, Radio, Films, Toys, Premiums, 1930's to date. Photos, low priced ads. Send \$1.00 for two sample issues to "Comic Zine," Box 186, Dept. HS, Dolton, Ill. 60419.

WHO IS THAT??? This fine little book lists over 600 bad guys, kid stars, and tough tomatoes and pictures every one!! Order one today for just \$1.50 postpaid. Bailey Studio, Box 232-HSM, Mount Clemens, MI 48043.

Over 150,000 movie stills, silent to present. Also, posters, autographs. Send "wants" to: Kibodeaux, P.O. Box 5921, Grand Central Station, New York, N.Y. 10017. Call: (212) 787-8961.

Wanted - 16mm Feature "Summertime" with Katharine Hepburn (1955) and 8mm Silent "The Sea Hawk" (1924). John J. Ciani, 501 Second Avenue, Bellmar, N.J. 08030.

Wanted - 16mm sound prints, B westerns and features of 1930's, C. K. Sampell, 4114 Standish Street Kalamazoo, Mi. 49008.

Wanted - buy or trade, **JEANNE CRAIN** items - pressbooks, newspaper clippings, candid, snapshots, personal items, foreign items needed. Charles Finley, 3239 Ledgewood Drive, Hollywood, Calif. 90028.

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Fall Publication - **HOLLYWOOD PANORAMA** by Bob Harman. "An irresistible book for film and nostalgia buffs." \$3.98. An E. P. Dutton Paperback.

WANTED: 16mm sound films with the Marx Brothers, W.C. Fields, Abbott and Costello, Humphrey Bogart, Frankenstein and Dracula. No dups good prints, still splices. Richard Marks, 160 Surrey Lane, Barrington, Ill 60010.

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WANTED - 16mm sound films of "Wizard of Oz," "A Star is Born" with Judy Garland. Write to SPS Carl L. Backgren, Hq. Trp. 3/2d ACR, APO N.Y. 09114.

FOR SALE - read about your favorite Western Stars (Austry, Rogers, Cassidy, Ritter, Elliott, etc.) in "Western Star Digest," P. O. Box 12367, Nashville, Tennessee 37212. (\$5.00 per year.)

FOR SALE - 16mm and 35mm Projectors (Mag-Optical) Interlock. New-used... Sales-rentals... (also Screens). Last ten years of Rose Parade Slides and 8mm movies. J. Dolan Projection Units, 6167 Sepulveda Blvd., Van Nuys 91401.

JUDY GARLAND collectors: Tapes from soundtracks, radio and teevee shows, and countless pictures. Send for list. Also tapes of films of Davis, Harlow, and others. Wayne Martin 4928 Franklin Ave., Hollywood 90028, California.

SELLING - COMIC BOOKS, Lobbyboys, serial lobby cards, movie lobby cards, movie posters & pressbooks, pulps, pocket books, Radio & cereal giveaways, monster and science fiction magazines, western comics, Sunday pages, movie big little books, etc. Complete catalogue 25c. Wanted photos and films of Irish "TV Sheena" McCalla, Rogofsky, Bal 11-02, Linden Hill, Flushing, N.Y. C-1354.

WANT TO BUY - or trade 8mm or 16mm Sound or Silent, B & W or Color Classics or class A films only. Please send lists and prices. Dan Rocklin - 16724 La Maida St., Encino, Calif. 91316 213-789-2852.

WANTED - 16mm GRAPES OF WRATH, any John Barrymore's, All Quiet, Greenberg, 69-08 226th St. Bayside, N. Y. 11364

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BURNS AND ALLEN Many Happy Returns. Tape recorded copy of soundtrack desperately needed for early Paramount research project. IRV JACOBS, P. O. BOX 574, NATIONAL CITY, CALIF., 92050

ERROL FLYNN - Wanted. Films, books, articles, etc. to buy. Have cinema books for sale or trade. George Hoskins, 111 Chudleigh Avenue, Toronto 12, Ontario, Canada.

WANT TO BUY - or trade 8mm or 16mm Sound or Silent, B & W or Color Classics or class A films only. Please send lists and prices. Dan Rocklin - 16724 La Maida St., Encino, Calif. 91316 213-789-2852.

WANTED - 16mm GRAPES OF WRATH, any John Barrymore's, All Quiet, Greenberg, 69-08 226th St. Bayside, N. Y. 11364

FREE 42 Page Garden Book - Country Winemaking, Herbs, Gourds, Botanical Remedies, Oriental Vegetables, Profitable Garden Projects. Nichols Garden Nursery, 1190 North, Albany, Oregon 97321.

WANTED - 16MM films of Bill Elliott, stills, lobbies, etc. John Leonard, P. O. Box 956, Bristol Va. 24201, (703) 669-5580.

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WILL BUY: Books, magazines, programs, annuals, campaign books, etc. Describe and price. Blatt, 215 Sharrow Vale, Cherry Hill, New Jersey 08034.

Want to buy 16mm sound films and have many to sell. Bob Rooks, 17641 Vine Court, Fontana, Calif. 92335.

WANTED - BETTY GRABLE 78 RPM 20th Century Fox studio sound track transcriptions. Have film promotional lp's from Powell, Garland, Dunne, Astaire, Tolson and others for trade. Also 78's by Ginger Rogers, Alice Faye, Carmen Miranda, etc. ARR, Box 1063, Los Angeles, Calif. 90053.

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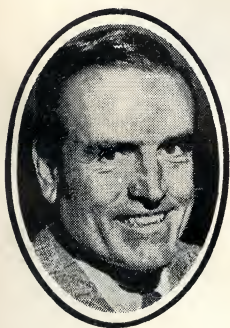
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